


QUARTO
M
117
.H65
op. 1
1896

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Quarto
M
117
H65
op. 1
1896

Drei lyrische Stücke.

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Neue revidierte Ausgabe.

Nº1. Erzählung.

Alfred Holý, Op. 1.

Moderato. *(Tale.)*

Harfe. *)

mf

pp

ritenuto

*) auch für Klavier spielbar.
Eigentum für alle Länder.

a tempo

p amabile

Handwritten fingering: 1 1 2 1 1 / 3 2 3 4 4 3 4 / 2 1 1 / 4 3 4

mf

Handwritten fingering: 1 1 / 2 1 1 / 2 4 / 1 1

espress.

f

Handwritten fingering: 1 1 / 2 1 2 1 / 3 4 / 3 4

molto

risoluto

f

Handwritten fingering: 1 1 2 / 4

dim.

sfz

Meno.

al *p* *pp* *pp*

ri - te -

nu - to -

Tempo I.

mp *p*

poco *cre*

ri - te -

sce *do* *decresc.*

nu - p *to* *molto meno* *dolcissimo* *pp* *p* *pp*

vibrato *dim. e rit. molto* *pp*

mysterioso

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Nº 2. Wiegenliedchen.

Neue revidierte Ausgabe.

Alfred Holý, Op. 1.

Andantino, molto tranquillo.

Harfe.

p semplice

The first system of the musical score for 'Wiegenliedchen' for harp. It consists of two staves. The right staff has a treble clef and a key signature of three flats (B-flat, E-flat, A-flat). The left staff has a bass clef and the same key signature. The time signature is 3/8. The music is marked 'Andantino, molto tranquillo.' and 'p semplice'. The melody in the right hand is a simple, flowing line, while the left hand provides a harmonic accompaniment with chords and single notes.

The second system of the musical score. It continues the melody and accompaniment. The right hand has a treble clef and the left hand has a bass clef. The key signature remains three flats. The music is marked 'cantabile' and 'pp' (pianissimo) in the right hand, and 'mf' (mezzo-forte) in the left hand. The melody is more expressive, with some slurs and accents. The left hand accompaniment includes some triplet figures.

The third system of the musical score. It continues the melody and accompaniment. The right hand has a treble clef and the left hand has a bass clef. The key signature remains three flats. The music is marked 'm d' (mezzo-dolce) in the right hand and 'stringendo' in the left hand. The melody is more rhythmic, with some slurs and accents. The left hand accompaniment includes some triplet figures.

The fourth system of the musical score. It continues the melody and accompaniment. The right hand has a treble clef and the left hand has a bass clef. The key signature remains three flats. The music is marked 'quilo - - - - - riten.' in the right hand and 'a tempo' in the left hand. The melody is more rhythmic, with some slurs and accents. The left hand accompaniment includes some triplet figures.

string.

a tempo *meno*

pp *mf* *p*

al - lar - gan - do

Tempo I. (poco mosso)

ppp riten. molto *m. s.*

molto tranquillo

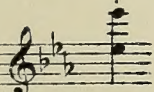
rit. pp am Reso -

natürlich *(près de la*

nanzboden espress. *con espressione* *riten.*

tâble) *(sons natur.)*

molto ritard. e dim. *ppp*

*) Auf dem Klavier durch  zu ersetzen

C. S. 2097. II.

Carl Simon, Spezialführer, Band XV.
Harfenmusik (Solo- und Zusammenspiel) netto 30 Pf.

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No 3. Gondellied.

Neue revidierte Ausgabe.

Alfred Holý, Op. 1.

Allegro moderato.

Harfe.

pp

pp sempre

(E#)

(E#)

1 3 1 1 3

1 4

p

1 3 2 1

cre - scen - do poco a poco

mf

1 3 1 1 3

1 4

2 1 3 4

f

First system of musical notation. The treble staff features a complex melodic line with many beamed sixteenth and thirty-second notes, including fingerings 1, 1, 2, 4, 1. The bass staff provides a harmonic accompaniment. The tempo/mood marking *giocoso* is written above the treble staff.

Second system of musical notation. The treble staff continues the melodic line. The bass staff includes fingerings 2, 1, 1 and 3, 4. The dynamic marking *mf* is placed above the treble staff.

Third system of musical notation. The treble staff has a melodic line with fingerings 4, 2, 1, 4 and 1. The bass staff has a melodic line with fingerings 1, 2, 1, 4 and 1. The dynamic marking *f* is above the treble staff, and *con passione* is written below it. The marking *m.s.* appears above the treble staff. The dynamic marking *p subito* is below the treble staff. The key signature changes to F# and D#.

Fourth system of musical notation. The treble staff has a melodic line with fingerings 3, 2, 1, 3, 2 and 1. The bass staff has a melodic line with fingerings 3, 2, 1, 3, 2 and 1. The dynamic marking *p sub.* is below the treble staff. The key signature changes to Bb.

Fifth system of musical notation. The treble staff has a melodic line with fingerings 3, 2, 1, 1, 2 and 3, 1, 3, 4, 1, 2. The bass staff has a melodic line with fingerings 1, 2, 1, 2 and 1, 2. The dynamic marking *p sub.* is below the treble staff. The key signature changes to Gb and Db.

mf
sonore
cresc.
f
con forza
poco
a
poco
cre
scen
do

Auswahl-Sendungen aus allen Klassen des Verlages bereitwilligst, wenn ein entsprechender Teil angekauft wird.
 C. S. 2097. III.

First system of musical notation. Treble and bass staves. Treble staff has a slur over the first four measures. Bass staff has a slur over the first four measures. Dynamics: *ff* (fortissimo) and *m. d.* (moderato). Fingering: 1, 2, 3, 4, 3, 2, 1.

Second system of musical notation. Treble and bass staves. Treble staff has a slur over the first four measures. Bass staff has a slur over the first four measures. Dynamics: *p* (piano). Fingering: 1, 2, 3, 4, 3, 2, 1.

Third system of musical notation. Treble and bass staves. Treble staff has a slur over the first four measures. Bass staff has a slur over the first four measures. Dynamics: *sotto voce* (softly). Fingering: 1, 2, 3, 2, 1, 2, 3, 2, 1. (H#) (H#).

Fourth system of musical notation. Treble and bass staves. Treble staff has a slur over the first four measures. Bass staff has a slur over the first four measures. Dynamics: *sempre pp* (sempre pianissimo) and *delicatamente* (delicately).

Fifth system of musical notation. Treble and bass staves. Treble staff has a slur over the first four measures. Bass staff has a slur over the first four measures. Dynamics: *non arpeggiando* (non arpeggiando).

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